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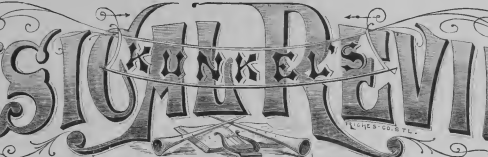
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THE YOUNG LADY MUSIC-TEACHER.

## Kunkel's Musical Review

KUNKEL BROTHERS, PUBLISHERS.

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I. D. FOULON, A.M., L.L.B.

EDITOR.

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Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly.

RS. JULIE RIVE-KING, whose name is a household word among all lovers of piano music in the United States, will, this fall and winter, make one of the most extended tours ever attempted by a pianist in this country, visiting over one hundred cities and towns and giving about one hundred and fifty concerts. This is good news to students of the piano everywhere. We take pleasure, unasked, to make editorial mention of this tour in order to say to all who read this and who may have an opportunity of hearing this great pianist: Be sure to embrace the opportunity and attend her recitals. To all, they are a source of enjoyment, to learners, they are an inspiration and a most excellent lesson. Once more: do not forget or neglect the Rivé-King recitals.

NCE again we are in the midst of a political campaign and once again the small part played by song in American politics is apparent. Our political meetings are songless. The brass band is usually on hand, playing the self-same airs for all parties. The people have no musical lullabies. This is doubtless due in part to the fact that at the present day there are no great moral questions upon which questions of commercial policy, while they may stir the heart, cannot much affect the heart, and that it is the heart that sings. But this is not the sole explanation. Our political managers are unusual, they are "not moved by concord of sweet sounds." We will leave the quotation incomplete, for we do not believe that for many of them it is true that they are "fit for treason, stratagem and spoils." Some day a shrewder political management will see the power there is in song for swaying the masses and the party that first uses this force system will really have a very considerable advantage in the struggle for supremacy.

HERE is a fashion in the music of musical schools and young ladies' seminaries. We can all remember the not far distant day when compositions of the "Maiden's Prayer" and "Silvery Waves" and "Ivy were the rage. Now, everything runs to the classical and foreign. Every "one-horse teacher" now dots on compositions neither he nor his pupils can play. It would not do for "The Buntown Young Ladies' Seminary" to have a concert programme that would not be suitable for the Leipzig Grand-duke's concert! Sham, sham, sham

and fraud! If the common school should attempt to do the work of the university, the boy who cannot work an example in "long division" were set to work on differential calculus, everybody would see the sham and turn from it in disgust, but when a girl who cannot play a scale properly attempts a Bach fugue, a Chopin nocturne, a Liszt Rhapsody and plays them all in the same meaningless, slipshod, helter-skelter style, the happy papa and mamma who have been swindled send flowers to the darling and thanks to the teacher! "*Quoniam tandem, o doctor musicus, subter te patenter nostra!*"

## PROFANITY IN SONG.

F late years, there have been published and very extensively sold in this country, and that, so far as we know, with hardly a protest from the press, a class of songs which are always profane, and sometimes border upon the blasphemous. We refer to the so-called negro character-songs, which present in ludicrous grotesqueness the often uncouth, but generally sincere, religious faith of the African. From cheap concert-halls, or from minstrel shows, which artists (?) in burnt cork now and then lend the charm of their presence, these songs have found their way into the homes of the people, and many a young lady who would feel highly insulted if any profanity were spoken in her presence, sings, or scribbles, as the case may be, some early dawn till dewy eve," these compositions (?) in which profanity combines with bad music to do the work of the devil.

By the way, is it not wonderful how music, even had music, seems to idealize bad or indifferent words? But this is not peculiar to the class of songs we are speaking of, and it would lead us too far to dwell upon it at the present time.

Whatever may be the mode of manifestation of the religious sentiment of a human being, if only the sentiment be sincere, it is worthy of respect. The faith may be more or less true, more or less conducive to the future welfare of its professed, but in all cases it has its basis in the innate sentiment of accountability to God, and that sentiment is as respectable in the African as in the Caucasian, in the Heathen as in the Christian, for it is the Divine which is in man, and the Divine is one wherever found. In the abstract, then, the simple faith of the negro is as worthy of respect as that of the most intellectual of the white race. Odd and uncouth as his hymns and religious songs may seem to be, they are the natural expression of his religious sentiment, and to parody them is to insult the Divinity which has implanted in his breast the sentiment in question. We might here ask those who so freely ridicule the negro's hymns, how they think their own compare with those of the heathen, or we might speak of the foolishness and injustice of such a course, but we will even pass that by, to ask what the reflex action must be upon those who ridicule the religion of the humblest of mortals? From the ridiculing of one man's religion to the ridiculing of religion, from the ridiculing of the abstract, there is but one step, and that step may be taken. When our neighbor's religion has become a fit subject for poor jests and mockery, our own will soon become a matter of indifference, if not of ridicule. He who laughs at another's faith is often nearer than he thinks to be a Judas to his own.

Our readers may, some of them, think that we overrate the influence for evil of songs such as those we are speaking of—not that the many who sing them do so thoughtlessly as not to be affected by the thoughts which we have just suggested. But thoughtlessness in matters of this sort is the very essence of irreverence; and, again, it is a fact too

often lost sight of, but proven by the experience of the entire race, that to-day's thoughtless formula often becomes to-morrow's creed or rule of action. The men who flippantly say to-day, "Honesty is the best policy," is often honest to-morrow if he policy, and he will be too thoughtlessly anxious at religion to-day is not unlikely to purposely cheer at it to-morrow.

Let us not be supposed to be making a defense of cant and hypocrisy. No weapons are unlawful to fight those devils in "the ivory of heaven," but the songs we speak of travesty the religious faith and expressions of those whose sincerity is seldom doubtful.

It may well be questioned whether the genuine negro hymns are such as should be sung under any circumstances by the public at large, since, for most, their strange imagery is likely to bring up ludicrous ideas in contrast with the sentiments which they are intended to express; but there can be no doubt that such intentionally grotesque imitations as are many of the songs that now pass for negro sacred music are unfit for use by any person who has the slightest respect for religion.

We do not edit a religious paper, and so any person may think such as this out of place in our columns, but we pretend to edit a respectable musical journal, and hence we protest against all publications of the sort we have spoken of in the name of the art of music, which is degraded from its proper sphere of action whenever it is made a help to overthrow that which is best and noblest in human nature.

EVERAL lessons could be drawn from the "monster charity concert" given, or attempted, under the direction of P. S. Gilmore at the Fair Grounds during the triennial convocation of the Knights Templar. No one can question Mr. Gilmore's ability as a conductor, and yet even he, with all his experience, had evidently overrated the effect of a large number of instruments in the open air. The music stand was so far from the grand stand that the music could not be heard in the latter place and those who had paid their dollar for reserved seats vacated it to join with the common herd in approaching the music stand. Volume and carrying power are very different things as was practically demonstrated here. This is acoustical. Now for the ethical. Those who refused to join in the concert because, forsooth, a few hands, mostly from country towns, were to join in it who members did not belong to their union, did more harm to their organization than they know. The public at large sympathize, and so do we, with organizations that have for their purpose the proper protection of the rights of their members, but the minute such organizations say in effect: "We will not join with you in doing an act of charity, because you do not speak our Schibboleth," that minute distrust, if not enmity, these hands in this case (which we are happy to say was not indured by the St. Louis members of the union) is one that must not be repeated, if hand musicians desire to keep the respect of the public and the power which goes hand in hand with public esteem and confidence. In a free and enlightened country, boycotting methods never succeed, and when employed against charitable objects are not only illegal but deplorable. We understand that the majority of the musicians were willing to play but acted under superior orders. If so, the sooner they change such inferior superior the better.

Now is a good time to subscribe for KUNKEL'S MUSICAL REVIEW. Why? Because it is always a good time to do so.

## P. S. GILMORE.

WE are happy to be able to present to our readers an excellent likeness of America's greatest band leader, Patrick Sarsfield Gilmore. The cut we here present was engraved specially for our columns and is the first that has met with the full approval of the subject of our sketch. Mr. Gilmore, while thoroughly an American, is a native of Erin. He was a Christmas gift from Providence to his parents, having been born on the 23d of December, 1829, near Dublin. Early in life he joined an English band, and with them went to Canada, but before long removed to Salem, Massachusetts, where he became leader of a brass band. In 1849, Salem being too small for his ambition and genius, he removed to Boston, where he conducted a number of bands. His fame spread beyond the confines of his adopted city and state, and in order to comply with the numerous requests he received to give concerts in different states, he, in 1859, organized Gilmore's Band, with which he traveled all over the country, giving concerts in all the principal cities and establishing the foundation of his present fame. In 1864 he organized and successfully carried through a grand musical festival in New Orleans. To the success of this enterprise was undoubtedly due Mr. Gilmore's determination to do something still greater, and the giving of the two monster "Peace Jubilees" in Boston—the first in 1869 and the second in 1872. The choruses of the first Peace Jubilee numbered 10,000, and the orchestra 1,000, besides bells, cannon, etc. The second "Jubilee" more than doubled these numbers, and the effect of a chorus of 20,000 voices, a whole army, can be better imagined than described. Both of the "Jubilees" were unequalled successes. The second brought to this country the most famous bands of Europe, among them the famous band of the "Garde Républicaine," of Paris. These "Jubilees" were successful in the face of a great deal of opposition at the hands of Boston's ultra classicists. As he had outgrown Salem as a band-master, so he outgrew Boston, and transported himself and his band to New York, from which place his unrivaled hand makes extensive annual tours. The position that Thomas holds in this country as an orchestral conductor, Gilmore holds, and with a much more indisputable title, as a band-master. Thomas has rivals, Gilmore has only imitators. Of course, the position he has conquered proves indomitable pluck and energy; but it shows more, shows artistic ability of a high order, a thorough knowledge of human nature, and that God-given power to control men which makes leaders in all walks of life. Though made a lion of wherever he goes, Patrick Sarsfield Gilmore is to-day a hard student than he was when, as a lad, he first entered a regimental band. He does not pretend to know everything, and is always ready to weigh in suggestion, and to adopt it if it bears the test of examination.

Mr. Gilmore is accompanied in his travels, by his wife and daughter, for, though he loves his hand well, he loves his little family better. Miss Gilmore is said to have inherited not a little of her father's love for music, and has besides literary ability, as shown by the fact that she has just published a volume of very creditable poems, under the title of "Pipes from Prairie Land."

The medals which grace Mr. Gilmore's breast are but a few of the many testimonials of merit he has received both in this country and in Europe.

## MUSIC IN THE FUTURE.

There were brave men before Agamemnon. There were learned musicians before Bach and Handel, yet how seldom do we hear of them. These two have survived in their works for over a century, and we fondly call them immortal, says *Friend's Music and Drama*, (which by the way is much more readable of late than it used to be).

But how do we know that they are so? Already their popularity is paling before that of Beethoven, their greatest successor, and the followers of Wagner, that is, the ultra-enthusiastic followers, in their

time. It is an old thought, so commonplace as to scarce have any force at all. But it is true, all the same. One hundred years but an instant in the history of a world. The year 2,000 A. D., will be here anon. As Ko-ko says to Nanki-Poo, "You may not be there to see it, but I will be there all the same." Perhaps the musical bookworm of that day will grope among some faded old scores. Something in them may strike his fancy. Who is it? Why not Wagner. Who is he? Turning to the latest biographical dictionary he will find something like this:

Wagner. A composer of the nineteenth century. Died in 1886. Wrote a number of intricate works, remarkable for their orchestration, and deemed at that remote period to have effected quite a revolution in lyric art. At a recent "Concert of Antiquities," given in illustration of historical music, an extract from a work called

"Parisfal" was performed. It showed originality, but its old-fashioned style and method excited some mirth. However, it did very well for the dark days of 1886. Wagner had a relative, named Liszt, who had some reputation in his day as a performer upon that now happily obsolete instrument, the piano, and composed some pretty morceaux. About this time flourished Donizetti, Bellini, Verdi, Rossini, Gounod, and a host of minor but now forgotten composers, who enjoyed a butterfly career of popularity in their day, for the nineteenth century was not without its activity in musical art. It did its work and perished. Yet that work added higher achievements. Thus, as one of the musty old poets of that period wrote:

"We rise on stepping-stones of our dead sels to better things."

Yes! Yes! Peace to the memory of these old musicians. They struggled in the dimness of those artistically dark ages towards the light. But what would they have thought, could they even obscurely have divined the length to which we in the 21st century have risen.

Well! Well! perhaps in the 25th century they will talk of us, too, as old-fashioned. But no! the works of our Potters, our Wagners, and our Bobbs are truly immortal!"

But it must be remembered that we in this century have only the organ, the piano, the violin, and contemporaneous instruments by means of which to develop our faculties. We do not even dream of the instruments of A. D. 2,000.

## MUSIC AS A LANGUAGE.

The *Paris Temps* recalls the creation of a universal language by M. François Sülz, professor in the school of Soresse in the Tarn, in 1887, and announces its present revival at the Mayor's office in the fourteenth arrondissement in Paris. The peculiarities of its formation by the use of the Italian names of the musical notes—do, re, mi, fa, sol, la and si. It is stated that the new language is not influenced by the heavy weights of the customary grammar—orthography, etymology, syntax and prosody. The verbs have only the infinite mood, and thus all the bother of unadorned music is done away with at once.

But notwithstanding its simplicity, no information is afforded concerning the language, save a just notion of its character. It appears to work by contraries. Thus, while *lamidore* means to increase, *re-midre* means to diminish. *sol-midre*, which denotes God, for his antithesis *solmidre*, which stands for the evil spirit.



COL. P. S. GILMORE.

heart of hearts, deem the author of "Parisfal" the superior to the composer of the "Nine Symphonies." At the present day the most successful thought in musical art is given up to the dream of Wagner. How long before some newer and greater composer will rise up to pluck away the laurels now lying on the tomb of Bayreuth?

Berlioz has enjoyed—if the shades of the departed can enjoy—a posthumous glory. A few of his works, revived after years of neglect, have given him a celebrity which he scarce enjoyed while living. Liszt was encircled all his days with the lustre of a contemporaneous glory. Will it last? Fifty years from now will he be argut but a fading name?

It is said to think oblivion must come to all in









# LA FILEUSE.

Double Edition.

J. Raff Op. 157. No. 2.

*Allegro moderato.* ♩ = 126.

For the purpose of further increasing the number of the admirers of this most charming and interesting composition, I have endeavored to soften the many harmonic harshnesses it contains. These, although justified from a theoretical standpoint, are distressing to the ear. The choice between the original and my version is left to the consideration of the performer.

Adolph Henselt.

In der Absicht dieser hochinteressanten und reizenden Composition noch mehr Verehrer zuzuführen, habe ich versucht die darin enthaltenen, vom theoretischen Standpunkte aus wohl zu rechtfertigenden, das natürliche Ohr aber doch betrübenden Härten zu mildern. Die Wahl zwischen dem Original und meiner Bearbeitung sei dem Spieler anheimgestellt.

Adolph Henselt.

The image shows a musical score for a vocal and piano piece. It consists of two systems, each with four measures. The first system is marked 'murmurando.' and the second 'cantando. l.h.'. The piano part is marked 'pp' and 'B.a.'. The vocal line is marked 'marcato ma piano.' and 'cantando. l.h.'. The piano part has a bass line with notes and rests, and a treble line with notes and rests. The vocal line has a treble line with notes and rests. The score is written in G major and 2/4 time.

*murmurando.*

*pp*

*B.a.*

*marcato ma piano.*

*l.h.*

*B.a.*

*sempre legato.*

*B.a.*

*murmurando.*

*pp*

*B.a.*

*cantando. l.h.*

*B.a.*

*B.a. a cheque mesure.*

Handwritten musical score for a piece titled "L'h." in G major, 2/4 time. The score is written on two systems of grand staves. The first system contains measures 1-4, and the second system contains measures 5-8. The music features a treble and bass staff with various musical notations including notes, rests, and fingerings. The piece is marked "L.h." and "2/4".

The Rose Tree

*poco cres.*

1. h.

2. d.

*poco rit.* *a tempo.* *1. h.* *r. h.*

*pp*

1. h.

2. d.

*maré, des p* *maré.* *poco a poco cres.*

1. h.

2. d.

The musical score for 'The Rose Tree' is presented in two systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The lyrics 'The Rose Tree' are written below the first system, and 'The Rose Tree' is written below the second system. The score is marked with 'L.h.' and 'R.h.' for left and right hands, and 'dim.' for diminuendo. The tempo is marked 'mod.' (moderato). The score is a piano arrangement of the song, featuring a melody in the right hand and a bass line in the left hand. The melody is simple and catchy, with a clear harmonic structure. The bass line provides a steady accompaniment, using chords and single notes. The overall style is that of a traditional piano accompaniment for a popular song.

The image shows a musical score for 'The Merry Widow' by Franz Lehár. It consists of two systems of music. The top system features a piano part (piano) and a violin part (violin). The piano part is written for left and right hands, and the violin part is written for a single violin. The bottom system also features a piano part and a violin part. The piano part is written for left and right hands, and the violin part is written for a single violin. The score includes various musical notations such as notes, rests, and fingerings. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked 'Allegretto'.

senza cres. sempre *pp*

*rinforz. ed incalzando.*

rit. *espress.*

*tranquillo e dolcemente.*

*l.h. r.h.*

*l.h.*

*ff tempo.*

*dim.*



The whole notes are added by Henselt.



These two measures are inserted by Henselt.  
sempre legato.



marcato ma *pp* *Rit.*

The musical score for 'The Rose Tree' is presented in two systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody is primarily in the treble staff, with the bass staff providing a simple harmonic accompaniment. The score includes various musical notations such as slurs, ties, and fingerings. The first system covers measures 1 through 8, and the second system covers measures 9 through 16. The piece concludes with a final cadence in measure 16.

A handwritten musical score for the song "The Rose Tree". The score is written on two systems of grand staves (treble and bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The music is in a simple, folk-like style. The first system covers measures 1 through 8, and the second system covers measures 9 through 16. The melody is primarily in the treble clef, with a simple bass line in the bass clef. There are various musical notations including eighth and sixteenth notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The lyrics "The Rose Tree" are written below the first system, and "The Rose Tree" is written below the second system. The score is handwritten in ink on aged paper.

First system of musical notation, two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major (two sharps). The music consists of eighth and sixteenth notes, with some triplets. The first measure of the top staff is marked "l.h.". The first measure of the bottom staff is marked "2a.o.". The system contains four measures.

Second system of musical notation, two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major. The music continues with eighth and sixteenth notes. The first measure of the top staff is marked "l.h.". The first measure of the bottom staff is marked "2a.o.". The system contains four measures. The third measure of the top staff is marked "poco rit.". The fourth measure of the top staff is marked "a tempo."

Third system of musical notation, two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major. The music continues with eighth and sixteenth notes. The first measure of the top staff is marked "mf". The first measure of the bottom staff is marked "2a.o.". The system contains four measures. The third measure of the top staff is marked "f".



First system of musical notation, measures 1-4. Treble and bass staves with fingerings and articulation. The bass line includes the instruction "L.h." (left hand) and "R.d." (right hand).

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings and articulation. The bass line includes the instruction "L.h." (left hand) and "R.d." (right hand).

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings and articulation. The bass line includes the instruction "L.h." (left hand) and "R.d." (right hand).

Fourth system of musical notation, measures 13-16. Treble and bass staves with fingerings and articulation. The bass line includes the instruction "L.h." (left hand) and "R.d." (right hand).

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings and articulation. The bass line includes the instruction "L.h." (left hand) and "R.d." (right hand).

Sixth system of musical notation, measures 21-24. Treble and bass staves with fingerings and articulation. The bass line includes the instruction "L.h." (left hand) and "R.d." (right hand).

# CHARMING MAY

## SCHOTTISCHE.

Carl Sidus. Op. 77.

Secondo.

Tempo di Schottische.  $\sigma = 72$ .

699 - 6

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# CHARMING MAY

## SCHOTTISCHE.

Carl Sidus Op. 77

Tempo di Schottische.  $\text{♩} = 72$ .

Primo.

8

8

8

8

8

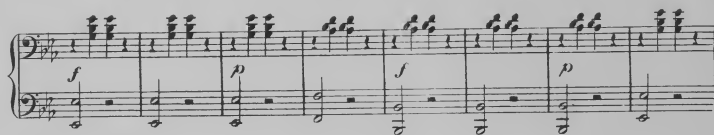
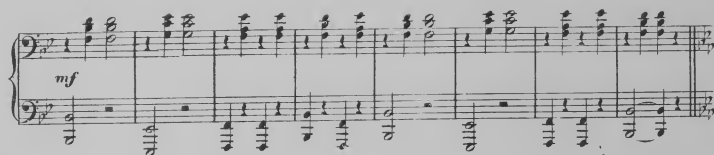
Secondo.



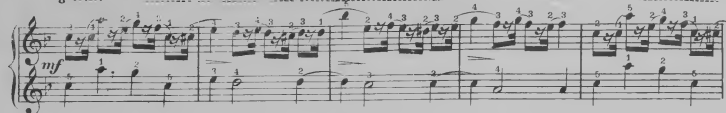
Trio.



FINE.



Repeat Trio to Fine, then repeat from beginning to Trio.



Repeat Trio to Fine, then repeat from beginning to Trio.

## THE LAMENT.

(*Egyptian.*)

Poem by Lew Wallace.

Music by E. R. Kroeger.

*Con moto* ♩ - 96.

[illegible]

*express.*

*espress.*

*a tempo.*

*p*

*cres.*

o - dorous winds from the mus - ky sand, Were breaths of life to me. . . . . They

play with the plumes of the whis - pring palm, For me, a - las, no

*cres.*

more.....; No more does the Nile in the moon - lit calm Moan past the Mem - phian

*dim.*

shore

*mf*

*riten.*

Call - us, thou God of my fainting soul! In dreams thou comest to me; ..... And dreaming, I play with the  
*a tempo.*

lo - tus bowl, And sing old songs to thee; ..... And hear from afar the Mennonian strain, And

calls from dear Sim - bel; ..... And wake to a passion of grief and pain that e'er I said Fare -

well .....! fare - well .....! fare - well .....!



## CARNIVAL OF VENICE.

**New Edition, Revised by the Author.**

Charles Voss Op. 51.

**Moderato** ♩ - 72.

## Introduction.

[illegible]

*Allegretto* ♩ - 80.

First system of musical notation for the *Allegretto* section, measures 1-6. The music is in 3/8 time with a key signature of one flat. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady eighth-note accompaniment. Pedal points are indicated below the bass line for measures 1, 3, 4, 5, and 6.

Second system of musical notation for the *Allegretto* section, measures 7-12. The right hand continues the melodic development with slurs and dynamic markings of *f* (forte) and *mf* (mezzo-forte). The left hand maintains the eighth-note accompaniment. Pedal points are indicated for measures 7, 9, 10, 11, and 12.

*Var. I. Gioioso.*

Third system of musical notation for *Var. I. Gioioso*, measures 13-18. The tempo and mood change, indicated by the new section header. The right hand features more complex sixteenth-note patterns. Pedal points are indicated for measures 13, 14, 15, 17, and 18.

Fourth system of musical notation for *Var. I. Gioioso*, measures 19-24. The right hand continues with intricate sixteenth-note passages. Pedal points are indicated for measures 19, 20, 22, 23, and 24.

Fifth system of musical notation for *Var. I. Gioioso*, measures 25-30. The right hand features rapid sixteenth-note runs. Pedal points are indicated for measures 25, 26, 28, and 29.

Sixth system of musical notation for *Var. III*, measures 31-36. The section is marked with a new variation title. The right hand continues with sixteenth-note patterns. Pedal points are indicated for measures 31, 32, 34, and 35.

*scherzando.*

Ped. Ped. Ped. Ped. Ped. Ped.

*Var. II. leggiero.*

Ped. Ped. Ped. Ped. Ped.

*Var. III.*

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

*Var. VI.*

Ped. Ped. Ped. Ped. Ped.

*Var. VII.*

Ped. Ped. Ped. Ped. Ped.

8

First system of a piano piece. The right hand features a complex, rapid melody with many beamed sixteenth and thirty-second notes. The left hand plays a steady eighth-note accompaniment. Pedal markings are present below the bass line. A measure rest of 100 is indicated.

Ped. 8

♩ = 100.

Var. III

Second system, labeled "Var. III". The right hand continues with a melodic line, and the left hand provides accompaniment. Pedal markings are present.

Ped. Ped. Ped. Ped. Ped. Ped.

Third system of the piece. The right hand has a melodic line with some grace notes. The left hand continues with accompaniment. Pedal markings are present.

Ped. Ped. Ped. Ped. Ped. Ped.

Var. IX

Fourth system, labeled "Var. IX". The right hand features a melodic line with some grace notes. The left hand provides accompaniment. Pedal markings are present.

Ped. Ped. Ped. Ped. Ped. Ped.

Fifth system of the piece. The right hand has a melodic line with some grace notes. The left hand provides accompaniment. Pedal markings are present.

Ped. Ped. Ped. Ped. Ped. Ped.

Sixth system of the piece. The right hand has a melodic line with some grace notes. The left hand provides accompaniment. Pedal markings are present. The system ends with a measure rest of 100.

Ped. Ped. Ped. Ped. Ped. Ped.

mf

mf

First system of the musical score. It features a treble and bass staff in a key with three flats. The treble staff contains several triplet markings (3, 4, 3, 3) and a *ff* dynamic marking. The bass staff has a *Ped.* marking and a star symbol.

**Finale - Presto** ♩ = 126

Second system of the musical score. It begins with the instruction *mf con bravura*. The treble staff has a *f* dynamic marking. The bass staff includes a series of *Ped.* markings separated by star symbols.

Third system of the musical score. It features a *ff* dynamic marking in the treble staff. The bass staff has multiple *Ped.* markings and star symbols. A dashed line connects the end of the treble staff to the beginning of the next system.

Fourth system of the musical score. The treble staff continues with a melodic line. The bass staff has several *Ped.* markings and star symbols.

Fifth system of the musical score. It includes a *ff* dynamic marking in the treble staff. The bass staff has *Ped.* markings and star symbols.

Sixth system of the musical score. The treble staff features a dense texture of chords. The bass staff has a *ff* dynamic marking and a *Ped.* marking. The system concludes with a double bar line.

# SONATINA.

I

Muzio Clementi Op. 36. N<sup>o</sup> 1.

*Allegro* ♩ - 138.

The musical score is presented in five systems, each containing a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro' with a quarter note equal to 138 beats. The score includes various performance markings: 'p' (piano) at the beginning, 'f' (forte) in the second system, and 'cres.' (crescendo) in the third and fourth systems. There are also 'or thus.' markings with alternative phrasings indicated by dashed lines. Fingerings (1-5) and articulations (accents, slurs) are clearly marked throughout the piece. The copyright notice at the bottom reads 'Copyright, Kunkel Bros. 1886.'

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II

or thus,

or thus

*C* like *A*

or thus,

**B**

The B section of the song is a 4-measure phrase. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of the following notes: B-flat (quarter), A (quarter), G (quarter), F (quarter), E (quarter), D (quarter), C (quarter), and B (quarter). The notes are grouped into four pairs, each with a slur above it. The first pair (B-flat, A) is marked with a '3' below it, indicating a triplet. The second pair (G, F) is marked with a '2' below it, indicating a dyad. The third pair (E, D) is marked with a '3' below it, indicating a triplet. The fourth pair (C, B) is marked with a '2' below it, indicating a dyad. The phrase ends with a double bar line.

or thus

# III

## Virace 69.

Musical score for "Virace 69" in 3/4 time. The score is written for piano and bass. The piano part is in treble clef, and the bass part is in bass clef. The key signature is one flat (B-flat). The score consists of six systems of music.

Dynamics and markings include:
 

- mp* (mezzo-piano)
- legato*
- f* (forte)
- dim.* (diminuendo)
- cr.* (crescendo)
- ff* (fortissimo)

Fingerings are indicated by numbers 1-5 above or below notes. The score includes various musical notations such as slurs, ties, and rests.



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Mr. H. B. FISCHER, representing the "Fischer" piano has recently paid us a visit. He reports that his and the Fischer factory turning out 16 pianos or more every week.

Miss STELLA N. SIMON has become a member of the faculty of the Chicago College of Music. She has enjoyed the advantage of the best European instruction and is said to be a good pianist and an able teacher.

Mr. MENCH, a pupil of Duprez, the number of whose pupils in St. Louis has steadily increased since his advent a few years ago, has opened a studio at 614 Olive Street, upstairs, where vocal students can find him.

J. JULY C. T. SIMON, a prize among good fellows, has been around and was happy for he had made numerous sales. He has something of the goose in his constitution—that is, he goes squawking at the approach of cold weather and our southern friends may expect him among them soon.

DURING the parade of the Knights Templar, N. Lebrun sat in his store, pencil in hand, noting down the excellencies and defects of the several bands as they marched by, playing. His system of marking had not failed. The highest mark reached was by a Chicago band—25. Postville's band (of St. Louis) came next with 24, and a regimental band from Ontario, Canada, third with 21 points. In the absence of its leader, the best marking Mr. Lebrun could give the U. S. Cavalry Band (led by Leighton Barracks, near St. Louis) was 19. I would doubtless have done better under Bandmaster Lewis.

A HANDBOOK of American Music and Musicians" is the title of an octavo volume published by the author, Mr. M. O. Jones, of Canaan, New York. This work is an abridgement of the author's proposed dictionary of American Music and Musicians. Completeness must therefore not be expected. A pretty careful reading of a few heads has shown that so far as accuracy and reliability are concerned, this work is all that could be desired. It is to be stated here that the patronage extended to this abridgment will enable the author to treat the complete work. The price of this volume is \$1.00. Address the author as above.

The music introduced by Victor Massenet, the clever French composer, in Sardou's "Theodora," is an able imitation of the ancient manner. The work is called "plain song," and the harmonies are so good and rude as the tenors themselves were in A. D. 550. Conscience, or that strange device which is so common to modern ears about, but are so cleverly covered up that, while the real effect remains, the choruses, especially as it smoothes over, and the effect is characteristic and effective. The music effect remains, the choruses, especially as it smoothes over, and the effect is characteristic and effective. The music effect remains, the choruses, especially as it smoothes over, and the effect is characteristic and effective.

A bona fide letter, written by a native Japanese, on "The Mikado" is before us, writes "Cherishing" in an English paper. The writer takes the work as a whole and criticizes it accordingly. He soberly declares that no such names as Nooki-Pooki, or that the story is to be found in Japan, that Gilbert's Emperor is clad in the robes of a priest, and that the emeralds on the dresses are to be found only for bed-clothes. The costumes of the girls are authentic, but the interior scenes are the son of the first, and the interior scene is made of low degree, as the blood imperial has by the interior scene been kept undisturbed for 2,000 years. The march on the arrival of the Mikado is genuine Japanese music, but the march is forbidden by the police.

The recent competitions at the Vienna Conservatoire throw some light on the comparative success, or, at any rate, popularity of the different departments of that establishment. The following is a list of the prizes distributed, and seems to show that they are given at Vienna as certificates of competency, and are not, as at Paris, reserved for one, or at most two, of the candidates that come most brilliantly out of the examinations in each subject. For the piano there were 21 first prizes, 10 of which were awarded unanimously, and 10 second. For singing, no first prize, 1 second. Violoncello: 7 first prizes, 3 second. Violoncello: no first prize, 1 second. Organ: 3 first prizes. Composition: no first prize, 1 second. Flute: 1 first prize. Trumpet: 2 first prizes. Harp: 3 first prizes.

Ms. WHITTIER's own statement of the origin of his poem of "Maud Muller" is thus given. He was driving with his sister through York, Me., and stopped at a hayrack to rest. A young girl raking hay near the stone-wall stopped to answer their inquiries. Whittier noticed as she talked that she beautifully read the hay around and over her bare feet, and she was fresh and full of life. Whittier noticed as she talked that she beautifully read the hay around and over her bare feet, and she was fresh and full of life. Whittier noticed as she talked that she beautifully read the hay around and over her bare feet, and she was fresh and full of life.

H. J. SOLOMONS, the ever genial superintendent of agencies of Krantz and Rach, made us a pleasant call recently. Just by way of recreation, while doing his other work, he had in two weeks, since he had left New York on this trip sold one hundred and twenty-six pianos. Solomon is not much of a salesman (at least that is what he says) but his piano sells itself. It is true that when he said he was not much of a salesman we noticed a little card attached to the piano, and this legend upon it: "I am something of a liar myself." He, however, claims that the legend applies to the man who printed it there and not to him. By the way, he carries a book of testimonials which show him to have won the championship as a snorer. A few days since he took a bath in a sleeping car and fell asleep. He says he is dead, it was he did not hear himself snore, but others did. He had retired very early and the commercial travelers who occupied the most of the car were told by the porter when they lay down to "snore that fellow up" that it was a young lady of some seventeen summers who occupied that lower berth. Most of all eyes were turned to No. 6 to see what sort of snoring hour was being. In curtain running opposition to the locomotive. At last Solomon emerged, a good two hundred pounds of masculine flesh, and it was well for the porter that he was not just then in sight. A collection was taken up, appropriate resolutions were passed, a sum of money and volume was purchased in which the resolutions were engraved, and the book is now held by Krantz and Rach as the championship belt or pennant for snoring.

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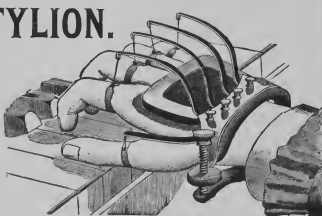
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Mr. TENNYSON, walking in a London park, met a writer who described the poet there. "He looked tall, somewhat stout round-shouldered, and he walked with a stick, as though the poet were hanging on to his legs or feet. He had a large beard which almost buried his face, and wore a pair of glasses, round, Chinese-looking spectacles. He had on a very broad, blimmed, weather-worn felt hat, dark trousers, gaiters, several undercoats or shirts, and a coat over all of a thin, shabby looking red tweed just-bought, buttoned very tightly, as though it were much too small for him. Dangling outside, from what should have been a clean white shirt front, was a pair of large, gold-rimmed nose-spectacles. He was one of the oddest-looking creatures I have ever seen out of a Mormon meeting."

HAKKI BEY, Aide de Camp of the Sultan of Turkey, has ordered two fancy upright pianos, to cost from \$1,500 to \$1,750 each, from the Steinways. "Master the St. Louis agent of the Steinways, says the Sultan may be a harem-master or son of a fellow, but he knows where to get a first-class piano. Master is in relation as to the character of His Majesty. Those who know him best call him a harem-tonic or tonic-in-fellow. Master is a stout, middle-aged man, with a large, bushy beard, which would bury him the most, for so he had in St. Louis, but Hakki has not yet replied. Lindemuth expects, however, to be appointed head tuner to all the pianos of the harem, but in the meantime he says he is satisfied to sell on an average thirty "delux" pianos per week. Lindemuth never goes feeling, hence this is not a fish story.

Under date of September 7, we have news from St. Petersburg that A. Rubinstein's new 6th Symphony, which will be first publicly performed at the Lelyeie Grandmas, was rehearsed under the direction of the composer. The work is conceived in grand style and is pervaded by an uncommonly free inspiration. Each of the four movements is marked by well-defined character. The first, *Allegro*, breathes the spirit of Beethoven. The *Andante* and *Scherzo* are in strong contrast, each winning the ear by its richness of melody and charm. The latter is particularly striking, through its flowing humor and somewhat accidentally introduced harmony. This movement is difficult for the violin. The *Solo* is built on seven notes, and the chords are worked in brilliant style. The whole is of imposing effect, and for the orchestra, is especially a brilliant task. —*Leprie Signale*.

The word "Selah" being left by the translators of the Bible precisely as it is, is very many times translated to know its meaning. The best commentators do not agree concerning it. According to the Bible, the Sacred, the Terrible, and most of the Jewish commentators give to the word the meaning of "eternally forever." Others say it is to be used to elevate the voice. The authors of the Septuagint translation regarded it as including a change of tone. Others say it is a musical note, equivalent to the word "repeat." According to Luther, it means "Exhortation." Explanations are given in "Let the instruments play, and the singers stop." Woeber regards it as equivalent to "I pray you." Rommer, after examining all the seventy-four passages in which the word occurs, recognizes in every case "an actual appeal to Jehovah." They say it is for the purpose of being used in the imperative, as, "Hear, Jehovah!" or, "Awake, Jehovah!" The correct address is to God, and not to the hearer.

BALFE'S HABITS AS A COMPOSER.—Mr. W. A. Barrett has an interesting article in *The Echo* on Balfe and his work. It is a book, which contains sketches of many operas, known or unknown, completed or unfinished, together with songs, duets, suggestions for movements of many sorts, vocal or instrumental, parts of overtures, pieces of dramatic music, and all kinds of melodies, chord combinations, rhythmical figures, and instrumental coloring. In fact, a complete compass of his artistic thoughts through many years. With regard to the song "When other lips," it appears that it is the 5th setting by Balfe that was published. The four earlier ones were all rejected. As to the 5th.—"Balfe was in the habit of writing at night, and he came home one evening after a party, and cut straight to his piano to try the effect of a new setting of the words, which had come to his mind on the evening of the party. So, as it now stands in the opera, was the 5th melody, and he wrote the vocal part. It came from his bed, and made him write it down while it was still fresh in his mind."

AMONG the many accomplishments of Biondini, the famed French acrobat, may be included that of instrumental music. Fancy a man with his feet on the ends of plectrums and the prongs downwards, and then ascending a rope high in the air, and he came home one evening after a party, and cut straight to his piano to try the effect of a new setting of the words, which had come to his mind on the evening of the party. So, as it now stands in the opera, was the 5th melody, and he wrote the vocal part. It came from his bed, and made him write it down while it was still fresh in his mind."

In like manner, with a drum which he plays with a vehemence and rapidity equal to half a dozen drummers, never misses dancing to time, or stops for a single instant his deafening tattoo.

In the winter of 1833, John Howard Payne, the author of "Home, Sweet Home," called upon an American lady the wife of an eminent banker living in London, and presented to her a copy of the original, set to music, with the following additional verses addressed to her:

To us, in days of the absent years,  
How sweet the remembrance of home still appears  
From allures abroad, which, but flatter the eye,  
The unsatisfied heart turns, and sighs away with a sigh.

Home, home, sweet, sweet home!  
There's no place like home!  
There's no place like home!

Your exile is blest with all fate can bestow,  
But mine has been checked with many a woe!  
Yet, though different our fortunes, our hearts are the same,  
And both, as we think of Columbia, exclaim— (same).

Home, home, sweet, sweet home, etc.

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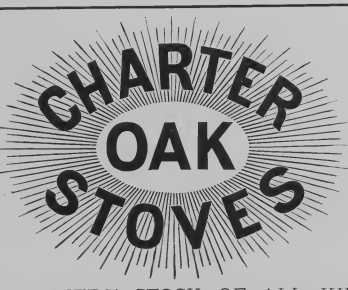
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The beer-drinker often thinks of foam.

A LICKER-DEALER—The school-master.

A MOSQUITO always settles before he presents his bill.

WHEN is a singer like a price-list? When he is in voice.

WHY is a nice young lady like a hinge? Because she is something to adore.

SOME men are called muffs because they are used to keep a fire's hand in.

FLY TIME—When you hear your father's cane thumping along the hall.

Isn't it slightly paradoxical to call a man with full beard a bare-faced liar?

A CROSS-EYED man who chews tobacco always looks dangerous when he spits.

WHEN a girl talks about two strings to her bean, does she mean his suspenders?

THE choir doesn't care so much for the congregational singing. It looks out for the main chance.

A TENEVANIA music teacher fell from a third-story window, and found the pitch unaccountably high.

A PERFORMER of the Fanbush St. Honoré, Paris, advertises a perfume, which he calls "The Odor of Sanctity."

A ROSCONI Journal headed an article, "A Lunatic Escapes and Marries a Widow." Escaped, eh? We should say he got caught.

It is claimed by some medical men that smoking weakens the eyelids. Maybe it does, but just see how it strengthens the breath.

Said Jones: "Smith won't have so soft a thing as he had." "I don't know," said Robinson, "he'll have a soft thing so long as he does not lose his hand."

HANMER—"And how shall I tell the pole, mum?" Lady of the house—"Cut it into quarters." Bridget—"And how many quarters would I cut it into, mum?"

They're high-toned in Deadwood, and they wouldn't go to see the Black Crook until it was advertised written by Shakespeare, and then they couldn't keep people away.

"Would you like to look through the big telescope?" asked one girl of another. To which the latter replied: "No, I'd a great deal rather look through a key-hole."

"My umbrella is getting decidedly shabby," said a young man about town one evening last week. "I believe I will have to strike another prayer-meeting the first rainy night."

We notice that a gifted Wisconsin poetess was recently tendered a reception in Milwaukee on leaving the city. Even Milwaukee knows the proper time to euthanize over poets.

It is said that a woman's voice can be heard at a distance of two miles by a man in a balloon; but if a woman was to get on her neck, her voice could easily be heard a distance of ten miles on a level.

A POET asks: "When I am dead and lowly laid, \* \* \* And clouds fall heavy from the spade, Who'll think of me?" Don't worry. Tailors and shoemakers have very retentive memories, and you'll not be forgotten.

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MR. THEODORE THOMAS is making this year some extra efforts. In order to be able to perform Bruckner's seventh symphony according to the score four tubas are wanted. Bruckner employs the full Wagner orchestra, and the symphony is scored as heavily as *Die Götterdämmerung*. Thomas had a set of four tubas ordered in Germany and they have just arrived; the work therefore will be performed at the Philharmonic Society concert as written, and Siegfried's "Funeral March" will also be heard in future in the original scoring by Wagner, instead of with the substitution of horns for tubas, as has been done heretofore. Mr. Thomas has further added to his orchestra the following new artists: Harpist, Mr. Moser, from Vienna, member of the celebrated family of that name; he comes to take the place of Mr. Breitschack, the latter having gone to Weisbaden to open a boarding house; two new violinists, Mr. Volker, formerly second concert-master of the Frankfurt-on-the-Main Museum's concerts, and Mr. Mueller, from Weimar, a pupil of Kumpel; lastly, Mr. Oelby, a young Violoncellist, who has just received the first prize at the Brussels Conservatory of Music. Among the smaller novelties that Mr. Sachleben, Mr. Thomas's agent, has brought with him from the other side of the Atlantic are some works by Lalo and Charlier, which will be heard during the coming season.

The best way to clean a chrome, Eitel, is to lay it to soak in turpentine over night, and then hang it before an open fire to dry. Hang it close, Eitel, hang it close. Push one corner under the grate a couple of inches.

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